

Dear Adrian Martin,

I just came across your interesting article in Cineaste on Tyler and Kracauer. It seems I was away on travel when the issue arrived and it was misplaced during housekeeping, so I just found the orphan.

Anyway, I'm fascinated with the article and your discovery of this connection between the two. I hope it might lead to perhaps a small book of the correspondence with your essay as an introduction. Please let me know if you have published anything else on this subject.

I taught both of these critics many times and was often aware of how they had suffered in reputation with things such as Dudley Andrews' dismissal of Kracauer and a general dismissal of Tyler as too eccentric or breezy or whatever. When it was in print (or reprint) I used Tyler's book on the avant garde cinema as a basic text. And always found his late book *Screening the Sexes* was far in advance of other things being written on the topic in cinema studies. All my students writing on sex and gender topics had to read it as preparation for their own thoughts.

I had first read Kracauer when an undergraduate and the *Theory* book was new. Later in my grad studies I was amazed by his book on Offenbach which, while clearly written for a commercial trade publisher, actually contained a very clear and thoughtful analysis of commercial popular culture and its relation to the society of its time. (I was writing on 19C operetta in France and England.) Of course Hansen and Koch's work re-established Kracauer, along with the translation of his essays from the 1920s, though I still think that in the US he is not given the respect or attention he deserves.

I wrote a piece about a somewhat obscure early critic, Theodore Huff, who published a book on Chaplin around the same time as Tyler's book. They couldn't be more different. Although both books were also clearly written as almost every film subject book at the time was to enter the commercial trade book market to be bought by fans.

"Theodore Huff: Historian and Filmmaker," *Lovers of Cinema: The First American Avantgarde 1919-1945*, Jan-Christopher Horak, ed. (Madison: U of Wisconsin Press, 1995) 180-204.

Well, I guess this is basically a fan letter, so accept my thanks for your research and writing.

Best,

Chuck Kleinhans